LINKED BY THE SEA

Less than a year ago the US Ambassador, Mr. Bill Lane Jr, unveiled a plaque commemorating the establishment of the USA Gallery — Washington's major Bicentennial gift to Australia — in the Australian National Maritime Museum in Darling Harbour, Sydney.

Now, eight months later, work on the Gallery is well advanced. A design brief has been completed for the 600 square metre area; an overall story line for the exhibition it will contain has been written; displays are being planned; and Museum executives have established, during two visits, strong links with United States administration officials and maritime museums as their continuing involvement with the USA Gallery is vital for the success of the project.

As well as Ambassador Lane and members of the Embassy staff, progress on the USA Gallery has also been inspected by President Reagan's personal representative for the Bicentenary, Mr Caspar Weinberger; the US Consul-General in Sydney, Mr John Dorrance and members of his staff; the former US Secretary for the Navy, Mr James H. Webb Jr; the US Attorney-General, Mr Richard Thornburgh; and the Deputy Director of the United States Information Agency, Mr Marvin L. Stone.

Close liaison is being maintained between the USA Gallery project team and officers of the Exhibits Service of the United States Information Agency, which is acting as the Museum's link with the US Government.

The opening exhibition in the USA Gallery, which is now being assembled, will describe the two centuries of maritime contact — essentially, as seen through Australian eyes.

It is not intended to be an exhaustive coverage of US-Australian maritime history.

Our object in planning the USA Gallery is, first, to tell visitors about the United States' gift — certainly the most generous single cash donation ever received by an Australian museum.

Then we want to point out the similiar origins of our two countries — both were vast, sparsely inhabited territories with long-established native populations, settled by migrants who had travelled thousands of miles in search of a better life; both offered great natural hazards of climate and terrain

The Museum's USA Gallery will explore more than 200 years of maritime association. Project Manager John Wade reports on the progress so far

This striking illustration by Eymont-Kin Yee Design of Sydney has been used, with appropriate text, on a special USA Gallery poster and postcard series which is being used to publicise the United States' gift.

to be overcome — and both were separated from 'home' by thousands of kilometres of water, which could only be crossed by sailing ship.

We will begin by looking at the first Americans known to have sailed Australian waters — three members of James Cook's crew aboard ENDEAVOUR in 1770 — one of whom was James Mario Matra, later a strong advocate of British settlement of 'New Holland'.

We'll be telling people a few things they probably didn't know, too — that a few weeks before the First Fleet arrived in

January 1788 an American merchantman, ALLIANCE, rounded the Australian mainland and Tasmania before sailing up through the Solomon Islands to China.

We'll be showing how Australians and Americans came into early competition — often violently — in Australia's first primary industries — sealing and whaling — within a decade of the landing at Sydney Cove . . . and were hotly competing in both Australian and American waters 160 years later for a very different prize — the America's Cup.

The whole Australian-American relationship is a fascinating mix of competition and co-operation, of comradeship in two wars, of the ebb and flow of migrants between the two countries during the Australian and Californian gold strikes of the 19th century . . . and the ebb and flow of businessmen and tourists today.

We shall explore the flood of ideas we received from America in the 19th century — and are still receiving today — and their impact on the emerging Australian society, as well as the manufactured goods and raw materials which were traded in ever increasing volumes between the two countries.

Visitors to the Museum will be able to explore all this and more in ways which will make the USA Gallery an exciting experience.

United States museums have been enthusiastic in suggesting material which the ANMM may either buy or borrow. The Museum Director, Sergio Sergi and I have already visited the United States twice for talks with US Administration officials and major museum representatives.

Earlier this year we addressed the annual meeting of the Council of American Maritime Museums (CAMM) at Clayton, New York, and Kingston, Ontario.

The President (Emeritus) of the CAMM, Dr Stuart M. Frank, expressed the hope that the visit would lead to an "enduring collegial relationship between the Australian National Maritime Museum and the many analogous maritime museums in North America".
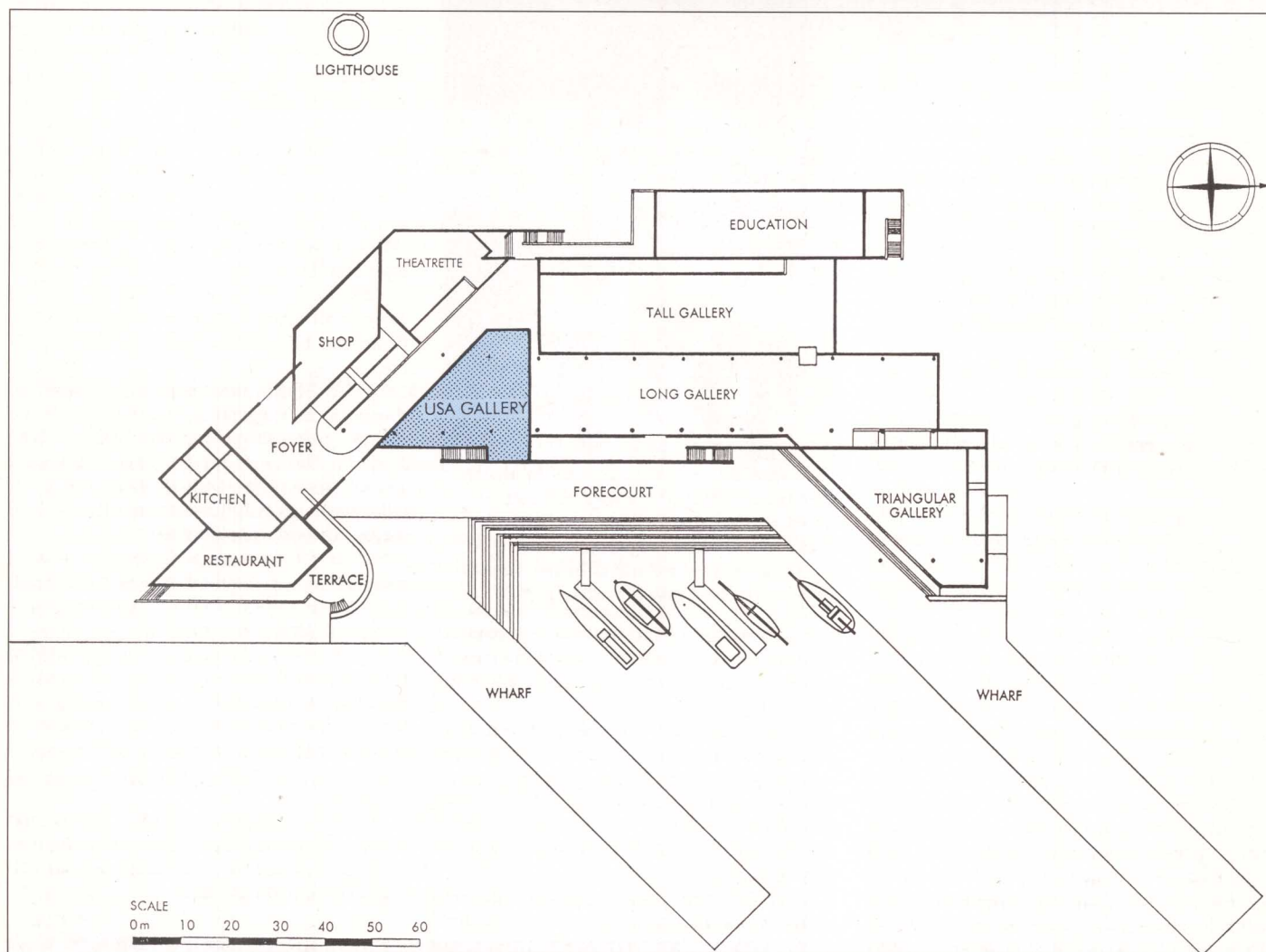
Meanwhile, with just over a year to the Museum's September 1989 opening, the USA Gallery has already acquired an impressive range of artefacts.

US visitor sees Gallery progress

Right: The Deputy Director of the United States Information Agency (USIA) Mr Marvin L. Stone visited the Museum in July and was shown the site of the USA Gallery. Mr Stone, left, is seen here with the Chairman of the Interim Council of the Museum, Mr Peter Doyle, and the USA Gallery Project Manager, John Wade, examining the plans of the Gallery. Photograph: Victoria Fernandez/ ANMM.

Below: Plan of the Australian National Maritime Museum, with the USA Gallery highlighted.

LIGHTHOUSE

EDUCATION

THEATRETTE

TALL GALLERY

SHOP

USA GALLERY

LONG GALLERY

FOYER

KITCHEN

FORECOURT

TRIANGULAR GALLERY

RESTAURANT

TERRACE

WHARF

WHARF

SCALE
0m   10   20   30   40   50   60

A major display in the USA Gallery will be the recreation — with artefacts, sound and video cassettes and photographs — of the vital Battle of the Coral Sea, on Australia's north-eastern doorstep, during World War II.

The centrepiece of the display, in current planning, will be a specially created computer-interactive system which will challenge the visitor with battle options and decision-making — it will allow them to put themselves in the position of an admiral of either of the opposing fleets, and make decisions, as they had to, in the stress of combat and on the basis of the scanty information coming in.

This battle effectively blunted the southward thrust of the apparently unstoppable Japanese military machine, saved Australia from later invasion plans and kept safe the country's trans-Pacific communication links.

By April 1942 the Japanese had made huge gains in South-East Asia and the Pacific. They next planned to take Midway Island, Tulagi in the Solomon Islands and Port Moresby in Papua New Guinea.

Admiral Isoroku Yamamoto, architect of the surprise attack on the US Navy at Pearl Harbour, was ordered to take Port Moresby and Tulagi. He organised two invasion groups, with the larger Port Moresby group escorted by one light aircraft carrier, SHOHU. The invasion groups were covered by a carrier strike force centred around the large carriers SHOKAKU and ZUIKAKU.

The Allies — alerted by Australian coastwatchers monitoring Japanese radio — hastily assembled three task forces to counter the Japanese threat: Task Force 17, which included the carrier YORKTOWN; Task Force 11, which had the only other carrier available, LEXINGTON; and Task Force 44, which included the Royal Australian Navy cruisers HMAS AUSTRALIA and HMAS HOBART. Task Force 44 sailed from Sydney on May 1 and joined Task Force 11; in the event, because of the nature of the battle which developed, neither Aus-

Allies fought decisive battle on Australia's doorstep

tralian ship saw action.

Both sides met in the Coral Sea, off the far north Queensland coast, in early May and both commanding admirals made tactical errors: Rear Admiral Fletcher, commanding Task Force 17, made contact with the Port Moresby attack group on May 7 and thinking it was the main Japanese group expended most of his aircraft in attacking and sinking the carrier SHOHU.

The Japanese, in their turn, mistook an American tanker for a carrier and wasted their firepower on sinking it and its destroyer escort.

The following major battle lasted several days — without any of the big ships in the opposing groups ever seeing each other. The battle was fought entirely by the carrier-based aircraft. (And ended, incidentally, the long-running argument about the value of carriers as against big-gun ships.) Aircraft from the US carriers badly damaged the SHOKAKU. In return, LEXINGTON was so badly damaged by bombs and torpedoes that she had to be abandoned and sunk. YORKTOWN was also damaged.

The cost in air crew and aircraft to both sides was enormous but to the Japanese it was crippling. It was their first reversal of fortune and had a severe psychological effect. It also had a significant practical effect: with SHOKAKU badly damaged and with both her and ZUIKAKU virtually stripped of experienced air crew, the Japanese were badly handicapped in the decisive Battle of Midway in June.

Tactically, with the destruction of the LEXINGTON, the Battle of the Coral Sea was a victory for Japan; strategically, it was a disaster, forcing them to abandon their plans to invade Port Moresby and, ultimately, Australia. ∞

An Australian perspective

THE opening exhibition in the USA Gallery will commemorate Australian-American maritime links from the 18th Century up to the present century and beyond.

The exhibition will examine, through Australian eyes, certain themes within this long-standing relationship rather than adopting a sweeping, generalist approach.

A chronological framework forms the basis for several groupings of related themes. These are:
- The 18th Century — the first American visitors.

- The 19th Century — the movement of people and ideas across the Pacific.
- The 19th Century — trade.
- The 20th Century — Australia-US defence and trade links.
- United States — Australian watersports.

The aim of the exhibition and the USA Gallery is to inform and entertain a wide variety of visitors. To do this both traditional-based display methods and the latest experimental and challenging interactive video and computer-based technologies will be used. ∞

ABOVE: The Commander-in-Chief of the US Pacific Fleet, Admiral David Jeremiah, presented the Museum with a relic of the Battle of the Coral Sea at a ceremony in the Brisbane City Hall during Coral Sea Week in May. It was the tailhook of a Douglas Dauntless, one of the US aircraft which took part in the decisive battle. The tailhook is mounted on a board with graphic photographs of the action and a description of the battle and the forces involved. Pictured: Admiral Jeremiah, the Director of the Museum, Sergio Sergi, and the Lord Mayor of Brisbane, Mrs Sallyanne Atkinson. Photograph: Brisbane City Council.

Melbourne hospitality to a rebel raider cost Britain dearly

Most citizens of Melbourne gave the captain and crew of the Confederate States Ship SHENANDOAH a warm welcome when the ship called for revictualling and repairs in early 1865.

The American Civil War was on at the time, and the secessionist Confederate States had many ardent supporters in Melbourne.

Thousands of people flocked to see the auxiliary steam sloop in dry dock in Williamstown. A dinner was held for the captain, Lieutenant-Commander James Waddell, and his officers at the prestigious Melbourne Club, and the crew were warmly welcomed whenever they sampled the town entertainments. The enthusiastic citizens of Ballarat even held a ball in the ship's honour.

Unfortunately for the British taxpayer, SHENANDOAH was not an innocent merchantman; it was a Confederate commerce raider. Britain — and this included the Colony of Victoria — was a declared neutral and thus obligated to give no assistance in the pursuit of hostilities to either side.

Despite the warmth shown Captain Waddell and his ship, in fact, Melbourne's citizens — and its newspapers — were divided into Union and Confederate factions. In terms of both community relations and hard cash the pro-Confederate Victorians' hospitality was to prove very expensive.

The 1100 ton/1117 tonne SHENANDOAH was built in Glasgow, Scotland, in 1863 and launched as the SEA KING. Fully rigged as a sailing ship, it had an auxiliary 188-kilowatt coal-burning engine driving a single screw. The ship was intended for the India run, but was bought by the Confederate States of America in 1864.

Captain Waddell took command of the auxiliary steamer in Funchal, Madeira, in late 1864. With a Confederate crew and fitted with eight guns, it sailed into the Atlantic as SHENANDOAH, one of the world's first commerce raiders . . . a breed which was to proliferate in both World Wars.

Captain Waddell took SHENANDOAH south, around the Cape of Good Hope, South Africa, destroying 12 Union ships on the way. When SHENANDOAH needed repairs and revictualling, Waddell decided to head for Melbourne. He chose the port because, while it was on the way to the whaling grounds of the Pacific — where SHENANDOAH could be sure of more pickings in the shape of Union whalers — it was also less likely than Sydney to have any Union ships in port to scatter and spread the news of the raider's imminent arrival across the South Seas.

The Governor of Victoria, Sir Charles Darling, granted Waddell's request to berth
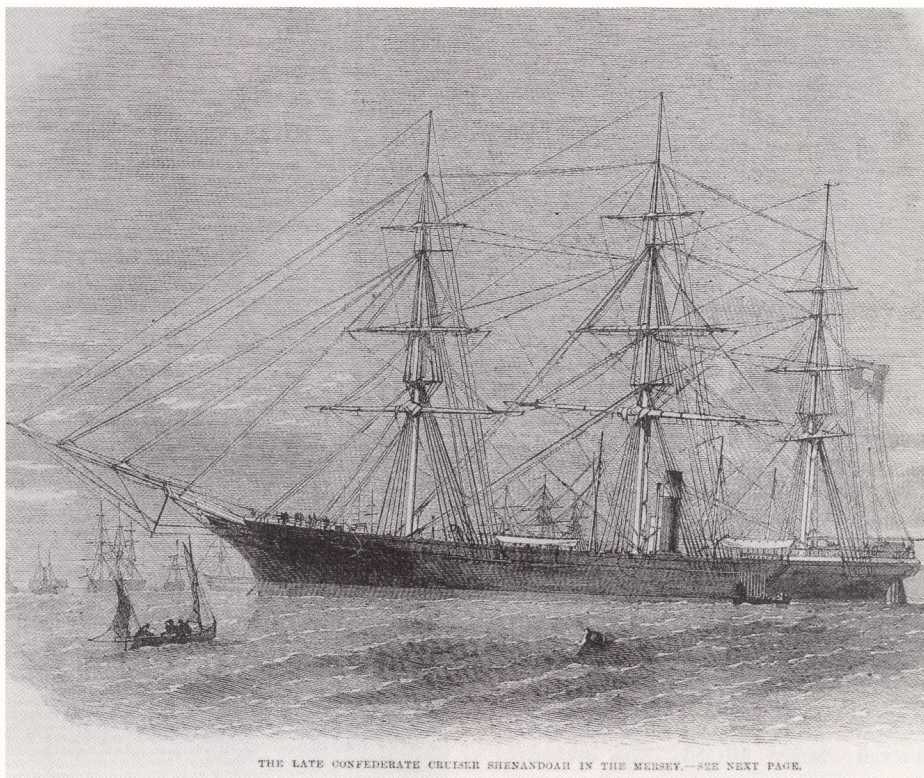
THE LATE CONFEDERATE CRUISER SHENANDOAH IN THE MERSEY.—SEE NEXT PAGE.

The auxiliary steam sloop SEA KING, later to become the Confederate States commerce raider SHENANDOAH. Picture: State Library of NSW/Illustrated London News.

in Melbourne to buy coal and provisions and have a damaged propeller bearing repaired. The Declaration of Neutrality allowed ships of the warring powers into neutral ports only if they were in actual distress or danger. Lieutenant-Commander Waddell stated to a Port Phillip pilot that his ship was unseaworthy and was allowed to enter Victorian waters.

The United States Government Consul in Melbourne, William Blanchard, protested about what he considered a breach of Britain's neutrality. His protests were in vain, until it was discovered that Waddell was recruiting seamen to make up serious deficiencies in his crew. In fact, Waddell recruited to such good effect that when SHENANDOAH sailed on February 18 there were as many as 45 locally-raised sailors aboard.

Spurred by the outcry raised by Blanchard and other Northern sympathisers in Victoria, the Government ordered SHENANDOAH searched to ascertain whether there were any locally-recruited British sailors among the crew. Waddell not only refused to allow his ship to be searched but threatened to turn the ship's guns on the town — even though it was lying helpless in dry dock — if the authorities persisted.

Seeking to avoid a major diplomatic incident, the Government backed down and shortly thereafter, refuelled, revictualled

and repaired, SHENANDOAH — farewelled by 10,000 Melburnians — sailed out into the Pacific, where it soon proceeded to take a heavy toll of Union ships.

Between the end of October 1864 and late June 1865 (which includes a period before it docked in Melbourne) the ship sank 38 Union vessels, took more than 1000 prisoners and caused damage later claimed by the victorious Union Government to exceed US$6 million.

In the Pacific, the enthusiastic Captain Waddell, isolated by the vastness of the ocean and the primitive communications of the time, continued his depredations for some months after North-South hostilities had ceased . . . until he was told by a passing British ship in August 1865 that the war had ended months earlier.

Waddell sailed SHENANDOAH to Liverpool, England, where, in 1866, it was sold at auction to the Sultan of Zanzibar for US$15,750 (it had cost the Confederate Navy US$35,000).

But that was not the end of the SHENANDOAH saga. During the War between the States, as the American Civil War was called, the US Government had frequently protested to Britain about the damage inflicted on Union shipping by ships such as the SHENANDOAH, ALABAMA and several other Confederate ships either built,

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Bank deposits a SOVEREIGN with Museum
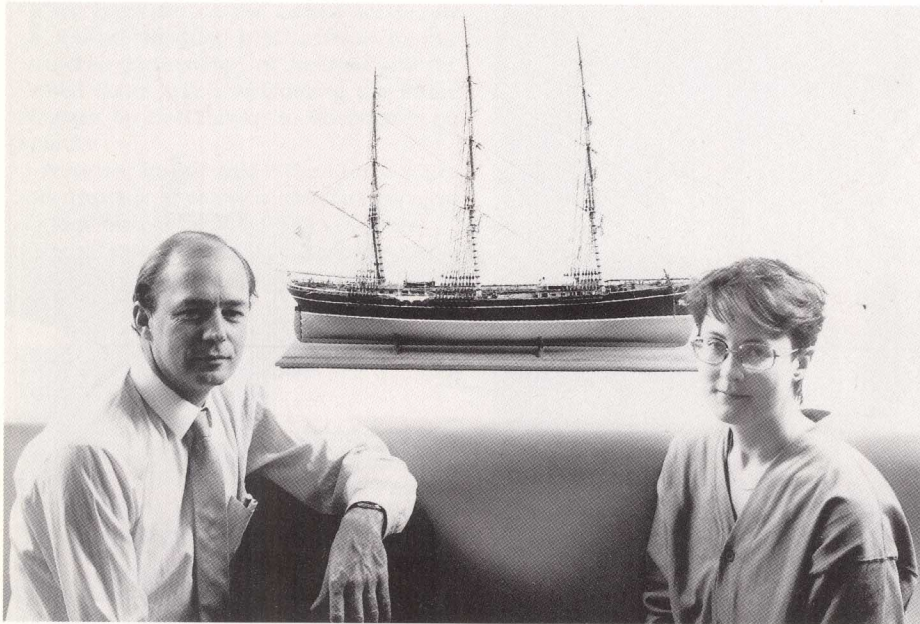
USA Gallery Project Manager John Wade and Assistant Curator Alexandra Marsden with the model of SOVEREIGN OF THE SEAS given to the Museum by State Street Bank of Boston, Massachusetts. Photograph: Victoria Fernandez/ANMM

More than a century is a long wait between trips — yet that is how long it has taken the crack Boston clipper SOVEREIGN OF THE SEAS to return to Australia after last calling here in the late 1850s.

The return visit is not, of course, being made by the original ship but by a faithful scale model — 66 centimetres long and 41 centimetres high — presented to the Museum by the State Street Bank and Trust Company of Boston, Massachusetts.

The State Street Bank has a large and valuable collection — some 2000 pieces — of 19th century marine memorabilia, consisting of maps, ship portraits, ship models, figureheads and sternboards. The bank, which established a wholly owned Australian subsidiary (State Street Australia Ltd) in 1985, welcomed the chance of strengthening its ties with Australia by presenting the Museum with the model of SOVEREIGN OF THE SEAS.

As well as the SOVEREIGN OF THE SEAS model, the Bank also presented the Museum with a set of its publications about the collection.

Freighted to Sydney earlier this year, the SOVEREIGN OF THE SEAS model was cleaned and restored by a leading Sydney modelmaker, Ray Buckingham. A retired technical and further education college senior technical officer, Ray Buckingham specialises in ships of the 17th, 18th and 19th Centuries.

Of the SOVEREIGN OF THE SEAS model he said: "It's an interesting example. I don't think it was a shipbuilder's model — I think it was probably made by a sailor, or somebody interested in ships and the sea.

"It's rather heavy for its size — it's probably made of hardwood and it has some interesting features — for example, the tops and ladders are made of whalebone."

The clipper that beat the steamers

SOVEREIGN OF THE SEAS was built by one of America's greatest 19th century shipbuilders, Donald McKay, at the East Boston Shipyard, Massachusetts, in 1852. Financed by loans from McKay's friends, it was sold immediately after launching for $US150 000 — a sum it almost recouped on its first round trip, from New York to San Francisco and Honolulu via Cape Horn.

Under hard-driving Captain Lauchlan McKay, the builder's brother, SOVEREIGN OF THE SEAS reached San Francisco in 103 days — setting a record for a passage begun in August.

In 1853 the British shipowner James Baines chartered SOVEREIGN OF THE SEAS for his Black Ball Line. Quoting a freight rate of seven pounds sterling a ton for freight from Liverpool to Melbourne, Baines also guaranteed to return two pounds on every ton if his ship did not beat every steamer on the route. It did, making Baines a handsome profit on his gamble.

Although eventually surpassed by other McKay vessels for both size and speed, SOVEREIGN OF THE SEAS remained a landmark in the history of Massachusetts clippers on the arduous Australian run.

Sadly, SOVEREIGN OF THE SEAS came to an early and ignominious end. Sold to a German company in 1856, the clipper was wrecked in the Straits of Malacca, between present-day Malaysia and Indonesia, in 1859.

The 2421 ton/2359 tonne SOVEREIGN OF THE SEAS was 258.16 feet/78.6 metres long, with a beam of 23.6 feet/7.2 metres. ∞

◀

outfitted or repaired in British ports in contravention of the accepted conventions of neutrality.

After the war, continued representations by the United States led to the Treaty of Washington in 1871. Under this treaty, the American claims were referred to a board of arbitrators — appointed by the United States, Britain, Italy, Switzerland and Brazil. The arbitrators met in Geneva, Switzerland, in 1871 and in 1872 awarded the United States the equivalent of US$15.5 million in gold as reparations for the damage inflicted

by the ALABAMA, SHENANDOAH and other Confederate raiders.

In the case of SHENANDOAH, Britain was held responsible for the actions of the raider after it had left Melbourne. Although the compensation for damage caused by each ship was not specifically determined, it is calculated that the Victorian Government's hospitality cost the British taxpayer US$3.875 million payable in gold.

The USA-Australia Exhibition will tell the story of SHENANDOAH, using photographs of the ship in dry dock at Williamstown, and

a wide range of other memorabilia, borrowed from US museums — a model of the ship; one of the Confederate ensigns it flew; a signal gun and a cannon; and sketches of Union whalers unlucky enough to fall in with the raider. There are also assorted maps, sketches and newspaper accounts of the ship's visit to Melbourne.

FOOTNOTE: SHENANDOAH survived the tropical waters of East Africa for more than a decade before being wrecked in a hurricane off Zanzibar in 1879. ∞

US explorers took Sydney by surprise

On the morning of November 30, 1839 startled Sydneysiders awoke to find two strange ships had arrived unannounced during the night.

Hasty investigation by embarrassed harbour authorities revealed them as the United States' VINCENNES and PEACOCK, vanguard of the US Exploring Expedition, an ambitious venture designed to establish the young republic as a contributor equal to Europe in the field of scientific knowledge.

VINCENNES, flagship of the leader of the expedition, Lieutenant Charles Wilkes, USN, and PEACOCK had arrived off Sydney late at night ahead of the rest of the squadron. Without calling for a pilot, Wilkes, assisted by having aboard a quartermaster who had sailed into Sydney before, took his two ships up the eastern passage in darkness and succeeded in anchoring without being challenged by the lookouts at the port signal station on South Head.

What could have been a minor diplomatic incident was averted by the welcome given the ships by the Sydney press and public, and by Governor George Gipps, who took the realistic view that the Americans had given the Colony a constructive lesson on the state of its defences.

As well as VINCENNES and PEACOCK, the expedition consisted of the storeship RELIEF; the survey brig PORPOISE; and two former New York pilot schooners, the SEA GULL and FLYING FISH.

The Expedition headed for the Pacific via Cape Horn — where the SEA GULL was lost with all hands — and arrived at Sydney after 15 months at sea.

New South Wales proved a rewarding field of operations for the Expedition's civilian scientists, especially James Dwight Dana (1813-1895) a zoologist, geologist and mineralogist. During two months of extensive field work, Dana produced maps, stratigraphic measurements and drawings and a large collection of fossil plants. Dana's
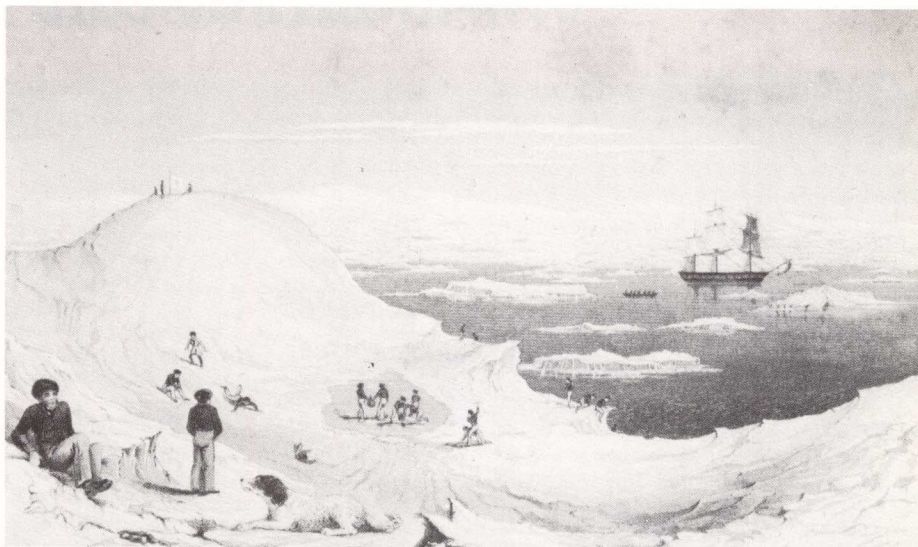
The US Exploring Expedition ship VINCENNES among the Antarctic icebergs. The dog is "Sydney," a pet Wilkes obtained while in New South Wales. This is one of the illustrations in the Lieutenant's Narrative.

stay in New South Wales was enhanced by his meeting and subsequent collaboration with the first professional geologist to explore Australia, the Reverend William B. Clarke.

Other scientists to make the most of their Sydney stopover were the expedition's naturalist, Charles Pickering, and the philologist, Horatio Hale, who found rich lodes of material among the Aborigines and the local fauna and flora.

The fleet's officers were lavishly entertained at the fashionable Australian Club while the sailors enjoyed the shoregoing delights of Sydney to such an extent that when the expedition sailed on the next leg of its voyage — to Antarctica — 40 of them deserted.

To express their appreciation of the hospitality they had received in Sydney, Wilkes and his officers held a farewell ball at Fort Macquarie. Huge tents accommodated more

than 1000 guests, including Governor and Lady Gipps. Newspapers reported that some of the dancers stayed until dawn.

A special display in the USA Gallery will explain the objectives and importance of this major expedition in its 19th century context. It will be supported by material either owned by the Museum or borrowed — maps, sketches made by expedition artists, watercolours, some of Dana's geological instruments; and a set of Charles Wilkes' *Narrative of the United States Exploring Expedition.* This rare first edition of the *Narrative* consists of five volumes of commentary and one of maps. It is still in its original binding and was presented to the Museum by President Reagan's personal representative for the Bicentenary, Mr Caspar Weinberger, when he visited the Museum earlier this year.

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THE USA Gallery exhibition is being assembled by a dedicated team brought together specially for the project:

Project Manager **John Wade** was the Museum's Senior Curator before taking on the USA Gallery project. He has worked in universities and museums for more than 15 years and was Senior Curator at Sydney's Powerhouse Museum from 1977 until joining the Australian National Maritime Museum in 1986. He has a Master of Arts in archeology from the University of Sydney and is undertaking an MBA.

Curator **Roger Marshall** was Curator of the Leisure theme exhibition before transferring to the USA Gallery project.

Before joining the Museum in 1986 he was with the Department of Defence. He has a Bachelor of Arts in history and

PEOPLE BEHIND THE PROJECT

archeology from the University of Sydney and has almost completed a law degree.

After completing their Post-Graduate Diplomas in Museum Studies at the University of Sydney in 1987, Assistant Curators **Penny Cuthbert** and **Alexandra Marsden** worked together on several projects for the Powerhouse Museum and the Historic Houses Trust before joining the Museum in May 1988.

Penny Cuthbert was an assistant curator at the Powerhouse Museum and worked on the wine display earlier this year before joining the ANMM. She has

also worked for the Historic Houses Trust as an assistant curator, cataloguing at Rouse Hill House. She has a Bachelor of Arts degree from the University of Sydney.

Alex Marsden has a Bachelor of Arts (Honours) degree in history from the University of Adelaide. As well as her work for the Powerhouse Museum and the Historic Houses Trust, she has worked for several years as a heritage historian in South Australia.

Kathleen Hickie majored in English at the University of Sydney, completing courses in history and fine arts. She worked in Canberra on the Lemonthyme Task Force and has been temporarily transferred to the Museum to assist with administration of the USA Gallery project.

'Steadfast partners'

The President of the United States, Mr Ronald Reagan, paid tribute to the "steadfast partnership" of Australia and the United States when welcoming the Prime Minister, Mr Bob Hawke, to Washington on June 23.

President Reagan said: "The United States and Australia have been steadfast partners through times of war and times of peace.

"I am sure the Prime Minister's visit to Washington ... will deepen the already close ties between our two countries."

President Reagan: USA Gallery will be "testament of an enduring friendship."

The President singled out the Australian National Maritime Museum for special mention during his welcoming speech. Referring to the United States' Bicentennial gifts to Australia, the President said: "Last year Congress appropriated US$5 million for a US national gift to Australia that will be used for a permanent USA Gallery in the Australian National Maritime Museum, with an exhibition commemorating 200 years of bilateral maritime relations.

"I expect that this exhibit, along with other public and private efforts too numerous to list, will serve as a lasting testament of our two peoples' enduring friendship."

After touching on the subjects of mutual interest he had discussed with Mr Hawke, the President said: "The stabilising role the United States-Australia alliance plays in supporting our common efforts has helped foster the phenomenal growth the Pacific region has enjoyed.

"I cannot overstate the importance we attach to our relationship with Australia. Australia has made major contributions to our mutual security over the past 40 years as a responsible ally, a staunch defender of democratic freedoms and a major trading partner."   ∽

LIBRARY HOURS

● The Australian National Maritime Museum Library is open to the public between 9am and 4pm Monday to Friday. As reader places are limited, admission is by appointment only.
Frances Prentice may be contacted on (02) 27 9111 extension 50.

Left to right: the US Ambassador, Mr Bill Lane Jr, on the Museum site with Museum Chairman Mr Peter Doyle; Governor Deukmejian; and Museum Director Sergio Sergi. Photograph: Jeffrey Mellefont/ANMM

California's 'Iron Duke' visits the Museum

The IRON DUKE was a British dreadnought class battleship named after the Duke of Wellington; the Iron Duke arriving at the Museum wharf on July 25 was the Governor of California, Mr George Deukmejian (pronounced duke-may-gin). The Republican Governor is known as the Iron Duke to distinguish him from the US Democratic Party Presidential nominee, Mr Michael Dukakis.

Governor Deukmejian found time in his crowded itinerary to visit the Museum site and present the Chairman of the Interim Council, Mr Peter Doyle, with a replica of the plaque left at what is now Drake's Bay, north of San Francisco, in 1579, claiming "New Albion" for Queen Elizabeth I. The Governor also presented the Museum with a video on California's underwater parks and a book on underwater archeological research in California. Mr Doyle gave the Governor a framed Museum poster promoting the USA Gallery.

Mr Deukmejian, elected 35th Governor of California in 1982, is known for his awareness of Australia's importance among what Americans call the "Pacific Rim" nations.

Speaking at the Museum, Governor Deukmejian stressed the important historical links between Australia and the state of California — "possibly the strongest links that Australia has with any of the 50 states" — links that went back to the founding of the state in 1848, followed by the discovery of gold the next year. The California gold strikes led to an influx of Australian prospectors, beginning an ebb and flow of people across the Pacific as gold was discovered in New South Wales, Victoria and, later in Queensland and Western Australia.

These early links, the Governor pointed out, were subsequently diversified and strengthened through cultural, sporting and trade contacts — and in the field of defence in two world wars and in the Korean and Vietnam conflicts.

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Museum celebrates anniversary of founding – and commemorates a unique Australian

The Australian National Maritime Museum has commemorated yachtsman and designer Ben Lexcen by naming the forecourt walkway after him.

A plaque paying tribute to Lexcen — who died suddenly in May, aged 52, was unveiled during a ceremony on the Museum site on June 14. The plaque was unveiled by Mrs Yvonne Lexcen, the designer's widow, and the Federal Minister for Arts and Territories, Mr Gary Punch.

Mr Punch said that the Ben Lexcen Walkway was "in recognition of his special contribution to our maritime heritage and his personal achievements as a unique and likeable human being.

"Ben Lexcen — as a self-achiever — proved to us all that this country had resources of talent and determination. He was a man who overturned many hard and fast conceptions in his career as a yacht designer.

"He was renowned and loved by millions of Australians . . . and by people around the world."

Writing in a Sydney newspaper, Mrs Lexcen later said: "The idea of a walkway is marvellous — now no one will ever forget him and it will be there for evermore."

Mrs Lexcen also recalled that she and Ben, who had been a part-time consultant on yachting matters for the Museum — used to visit the Museum site — "not during the day, but at night. We would stroll around and he

Photograph: J. Mellefont/ANMM.

The Minister for Arts and Territories, Mr Gary Punch; the Chairman of the Australian National Maritime Museum, Mr Peter Doyle; and Mrs Yvonne Lexcen at the unveiling of the plaque commemorating the late Ben Lexcen.

would say: 'This is going to be the most wonderful centre, absolutely magnificent.' He seemed to know every facet of it and it was something in which he was very, very interested."

During the ceremony Mr Punch also announced the establishment of a Ben Lexcen Trust, organised by Museum Chairman Peter Doyle, Sydney radio personality John Laws and other leading Sydney businessmen. The trust will help young yachtsmen and yacht designers develop their ideas.

Mrs Lexcen joined Mr Punch and the Museum Chairman aboard one of the Museum's latest and largest acquisitions, the former Royal Australian Navy patrol boat ADVANCE for the unveiling of the plaque.

The Museum was also celebrating the anniversary of its founding a year ago by the Prime Minister, Mr Hawke. On that day, the Museum was little more than a building site, bare of anything except foundations and a wall or two. The guests — almost 100 — at the June 14 ceremony saw the progress made in a year: the two 90-metre wharves completed, the soaring building roofed, and major construction work nearing completion.

Lying astern of ADVANCE at the Museum's southern wharf was the luxury charter catamaran MATILDA III, generously provided for the occasion complete with staff and refreshments by a Museum sponsor, Matilda Cruises Pty Ltd. As well as being a venue for guests after the commemoration ceremony, MATILDA III also housed a display of photographs and graphics depicting various aspects of the Museum and its planned exhibitions.

AKARANA competition tests student design skills

THE New Zealand Government has sponsored a national design competition for schools which involves their Bicentennial gift to Australia, the restored 1888 gaff cutter AKARANA.

The competition, prepared by Museum Education staff and New South Wales teachers, is open to school children throughtout Australia.

Contestants are asked to design an award for a race for vintage yachts in which AKARANA sails. The award may take any form — it may be two or three-dimensional, a plaque, a banner or a badge. It may be designed by individuals or groups.

Prizes are generous — Commodore computers, Hanimex cameras, Staedtler drafting kits.

Prizes will be awarded in all states. Every entrant will receive an Australian National Maritime Museum sticker.

Judging will be by a panel of design and museum educators.

The competition will be launched on 16 August.

Winners will be announced in *The Australian* newspaper on 19 November. An exhibition of selected entries will be mounted in the Museum.